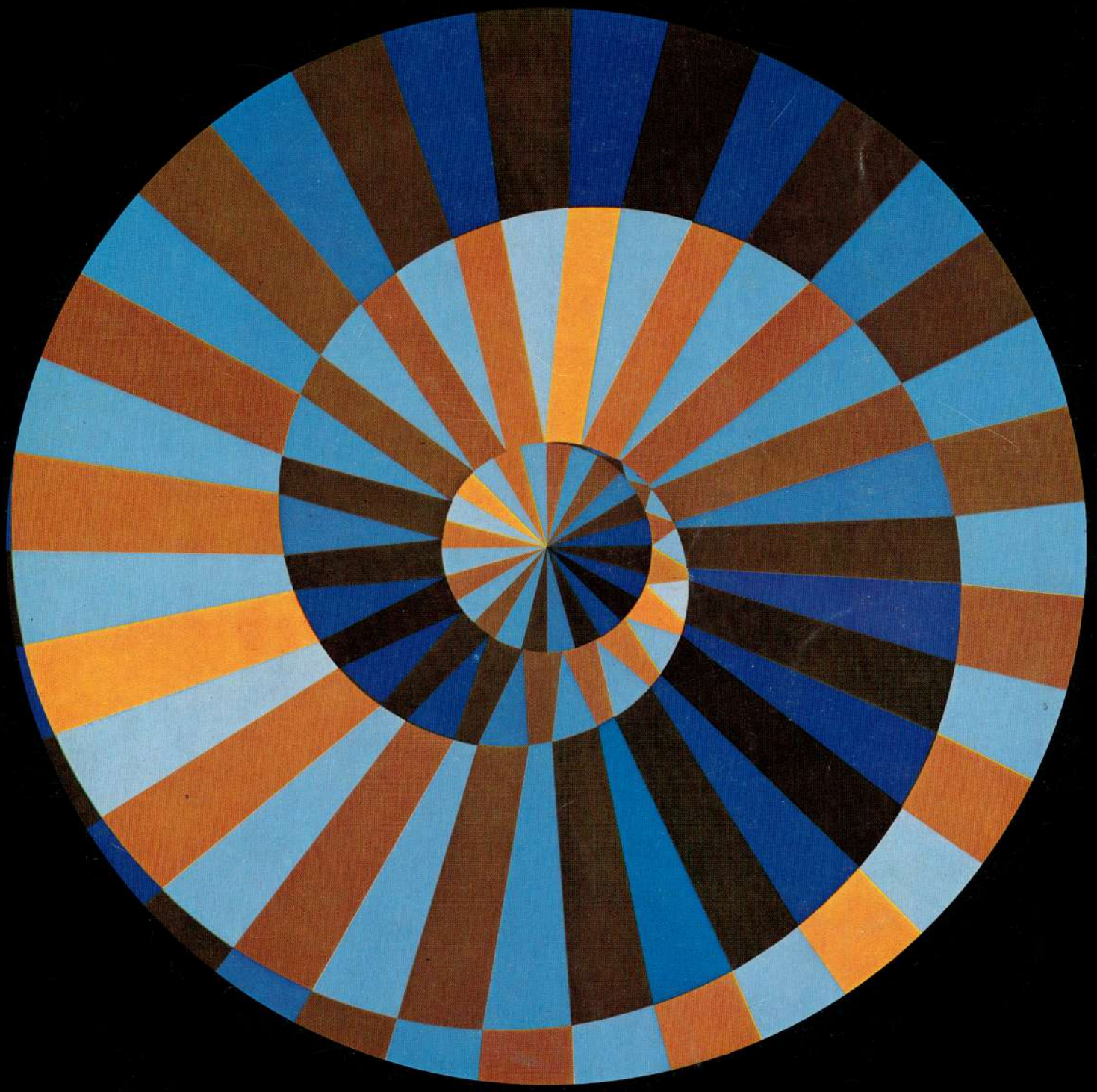
NOVUM
Gebrauchsgraphik

Februar 2/1972

B 3149 E



Franco Grignani, Mailand, und seine charakteristische Grafik

Franco Grignani, Milan, and His Characteristic Graphic Style

Franco Grignani, Milan, et son graphisme caractéristique

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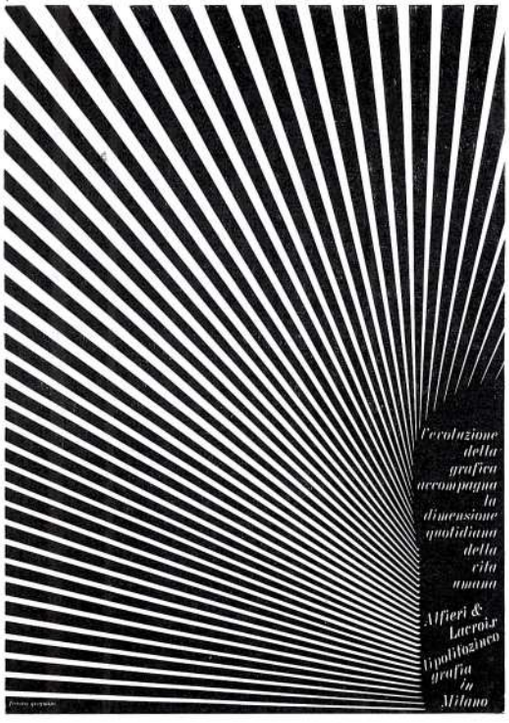

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Alfieri & Lacroix
tipolitozincografia in Milano
l'evoluzione della grafica accompagna
la dimensione quotidiana della vita umana

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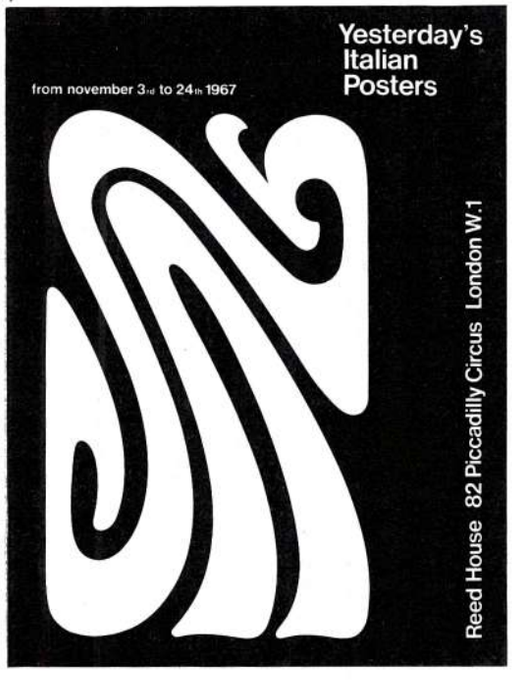

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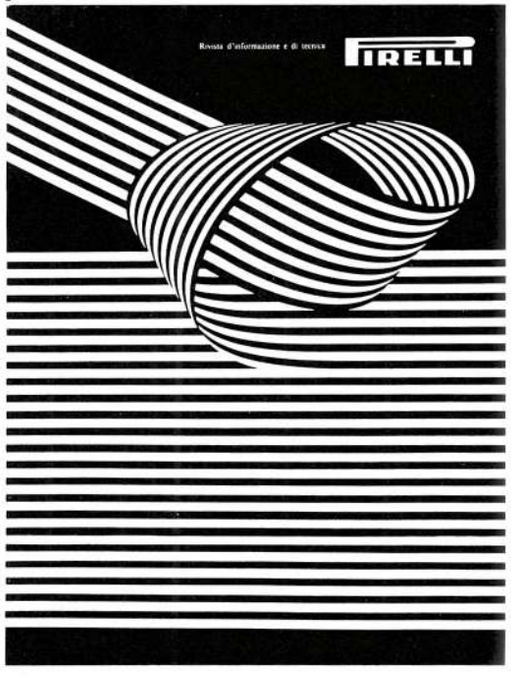


Bei seinen langjährigen Versuchen auf visuellem Gebiet, die Franco Grignani sowohl als Grafiker als auch als Designer und Maler betreibt, liefert die Lösung des wissenschaftlichen, optischen Problems nur den Ausgangspunkt für phantasievolle Schöpfungen in dem Sinn, daß das Motiv der von ihm durchgeführten optisch wahrnehmbaren Modifikationen auch den Inhalt seiner künstlerischen Erfindungen darstellt. Das hier veröffentlichte Bildmaterial gestattet die Identifizierung einiger bleibender Wesensmerkmale seines Wirkens – insbesondere die Genauigkeit des Striches und die Klarheit der Bildbedeutung. Dabei ist es gleichgültig, ob er sich fotografischer Elemente bedient, auf rein zeichnerische Konstruktionen zurückgreift oder aber die Technik des «Lettering» einsetzt. Grignani gelingt es immer, ein Symbol zu schaffen, das als Zeichen für unsere Zeit steht, und in vielen der hier wiedergegebenen Beispielen tritt seine Vorliebe für stärkste Schwarzweißkontraste zutage. Das Ergebnis, zu dem Grignani mittels sorgfältig überlegter und durchgeführter Bildveränderungen gelangt (durch Drehung, Verwindung, Verzerrung), ist ebenfalls kennzeichnend für den Künstler in Anbetracht seiner Fähigkeit, geometrische sowie figurative (fotografische) Komponenten einzusetzen und sie zu sinnvollen Strukturen zu verschmelzen. Neben diesen einer ganz bestimmten praktischen Zielsetzung dienenden Tätigkeiten hat sich Grignani schon immer mit besonderen Problemen der visuellen Forschung beschäftigt. Hören wir ihn dazu selbst: «Heutzutage lebt der Mensch nicht mehr in frontaler Anschauung

1–3 Plakate für eine Druckerei
4 Plakat für eine Ausstellung alter italienischer Plakate
5 Umschlag für eine Hauszeitschrift
6 Anzeige für eine Druckerei

1–3 Posters for a printing-shop
4 Poster for an exhibition of old Italian posters
5 Cover of a house organ
6 Ad for a printing-shop

1–3 Affiches pour une imprimerie
4 Affiche pour une exposition d'anciennes affiches italiennes
5 Couverture d'une revue d'entreprise
6 Annonce d'imprimerie

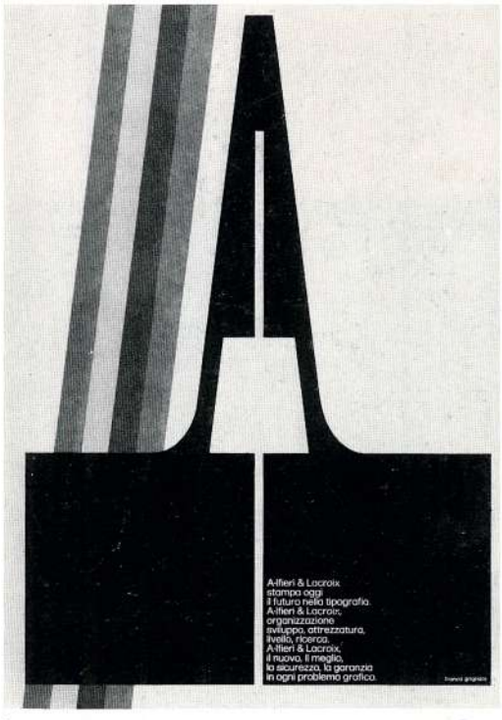
6

franco grignani
La grafica moderna ha sempre tentato di proporre la dimensione plastica in ogni organizzazione visiva. Sul foglio, l'illusorio della terza dimensione esalta la toccabilità fisica delle Corse, le immagini proiettate entro l'occhio assumono qualità materiche e, con il movimento virtuale, le influenze figurali si sottolineano nell'inconscio dell'uomo. Così fa anche l'esatta e costante stampa dei segni, dei colori stessi nelle loro strutturazioni tissurali, vellutate o lucide, il dosaggio dei rapporti nell'iterativo segno tipografico. Questa è la stampa nella qualità Alfieri & Lacroix.

1, 8 Anzeigen für eine Druckerei
2 Neujahrsglückwunsch einer Druckerei
3 Plakat für eine Gemäldeausstellung des Künstlers
4 Signet für Seide
5 Konstruktion eines Signets für den Industriekonzern Montesud
6 Signetentwurf
7 Signet der Druckerei Cremona Nuova

1, 8 Ads for a printing-shop
2 Season's greetings of a printing-shop
3 Poster announcing an exhibition of the artist's own paintings
4 Signet for silk
5 Construction of a signet for the industrial combine «Montesud»
6 Signet design
7 Signet of the printing-shop «Cremona Nuova»

1, 8 Annonces d'imprimerie
2 Carte de vœux d'une imprimerie
3 Affiche pour une exposition des toiles de l'artiste
4 Emblème pour la soie
5 Construction d'un emblème pour le consortium Montesud
6 Maquette d'emblème
7 Emblème de l'imprimerie Cremona Nuova



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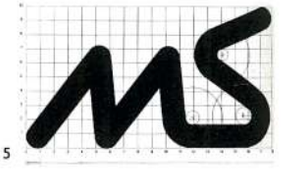

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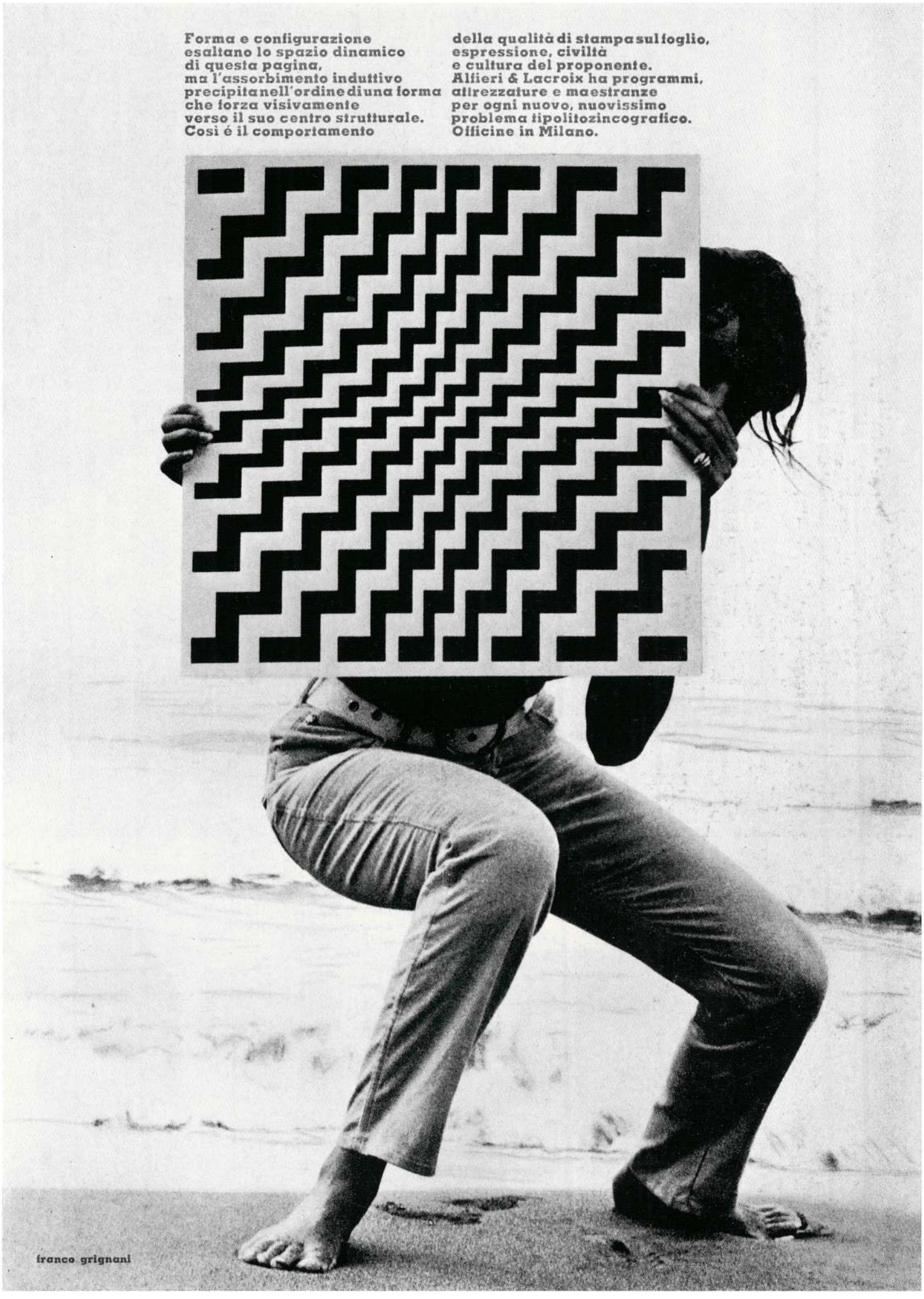
Franco Grignani

Forma e configurazione
esaltano lo spazio dinamico
di questa pagina,
ma l'assorbimento induttivo
precipita nell'ordine di una forma
che forza visivamente
verso il suo centro strutturale.
Così é il comportamento
della qualità di stampa sul foglio,
espressione, civiltà
e cultura del proponente.
Alfieri & Lacroix ha programmi,
attrezzature e maestranze
per ogni nuovo, nuovissimo
problema tipolitozincografico.
Officine in Milano.



franco grignani

8

der Dinge, sondern er sieht sie vielmehr von der Seite (nach der Regel ‹Augen rechts›). Zu dieser ungünstigen Situation tragen darüber hinaus eine Reihe weiterer Faktoren bei, wie z. B. die psychische Spannung dessen, der bei hoher Geschwindigkeit einen Wagen steuert, die Zunahme des Verkehrs, die immer schmaler werdenden Bürgersteige in den Städten, die vielfältigen Behinderungen der Fußgänger usw. . .» All dies bewirkt, unbewußt, eine zunehmende Verzerrung der Perspektive, und die räumliche Wirkung einer Landschaft neigt dazu, sich aufgrund der gleichzeitigen Überflutung durch optische Reize zu verdichten.
Die Ergebnisse dieser Forschungen finden ihren Niederschlag in Grignanis Bildern, seinen Ausstellungsplakaten und ebenfalls in seinen Arbeiten als Designer. Auf diese Weise verschwimmt die Grenze zwischen freier und angewandter Kunst immer mehr. Die hier gezeigten Beispiele beweisen, daß sich Grignanis künstlerisches Ausdrucksvermögen zu einer völlig neuen ästhetischen Höhe aufschwingt.

RAIMONDO HRABAK

Throughout the many years during which Franco Grignani – graphic artist, designer and painter — has devoted himself to visual experiments, the solution of the scientific optical problem has always served as a pretext for imaginative creations in so far as the motive of his visual-perceptive modifications has always done double duty as the theme of his artistic inventions. Our reproductions permit the identification of some characteristics of his graphic work — particularly the precision of duct and the clarity of his pictorial messages.

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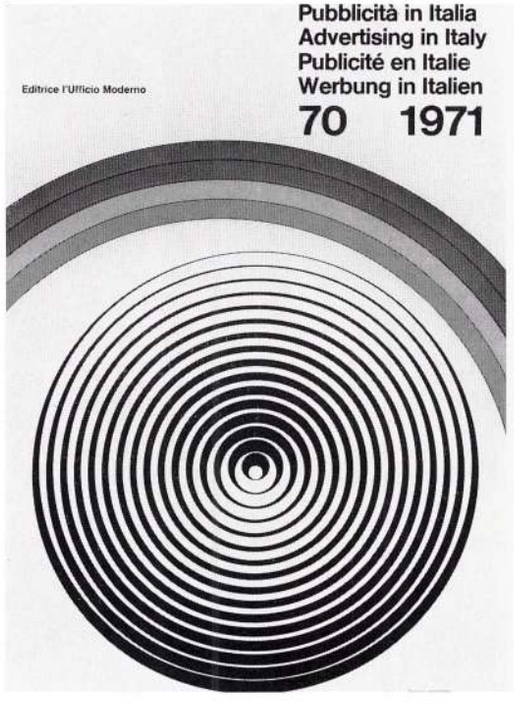

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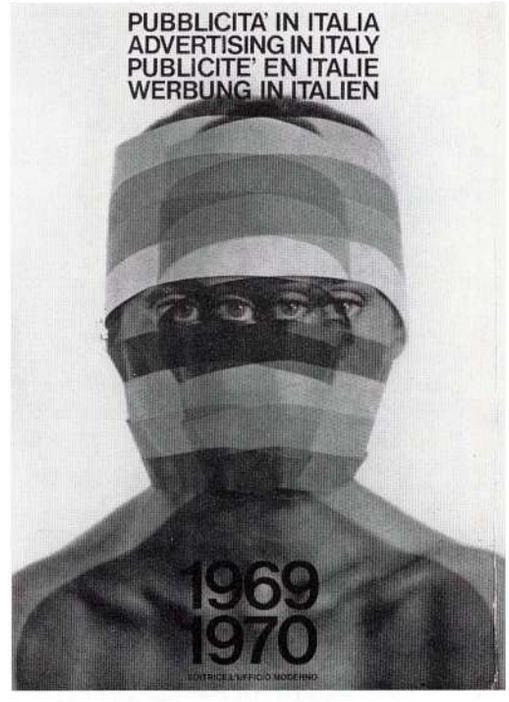

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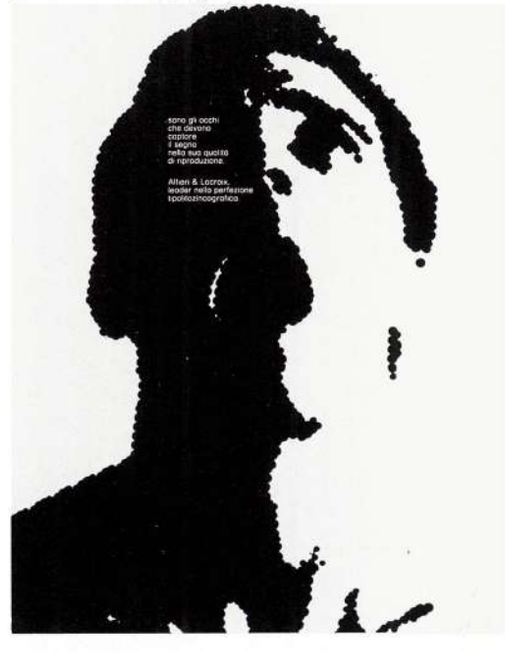

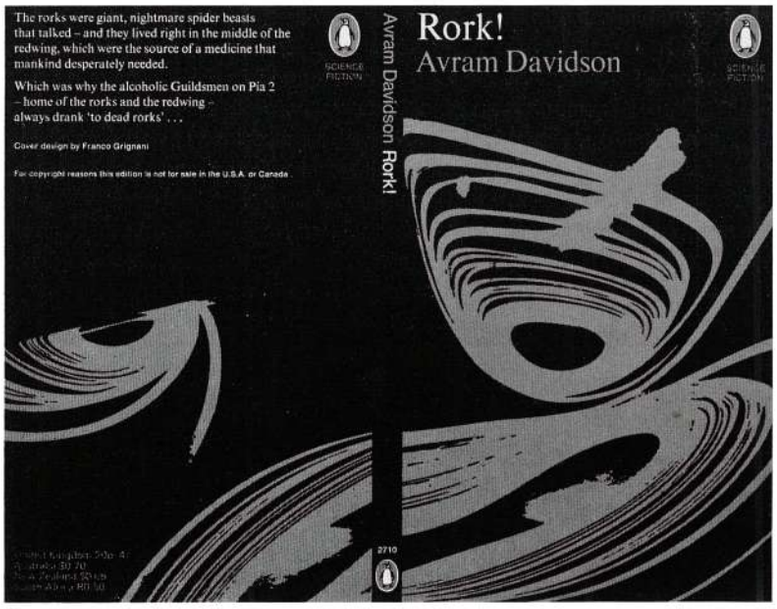
The rorks were giant, nightmare spider beasts that talked – and they lived right in the middle of the redwing, which were the source of a medicine that mankind desperately needed.
Which was why the alcoholic Guildsmen on Pia 2 – home of the rorks and the redwing – always drank 'to dead rorks' . . .
Cover design by Franco Grignani
For copyright reasons this edition is not for sale in the U.S.A. or Canada
Rork!
Avram Davidson
Avram Davidson Rork!
2710

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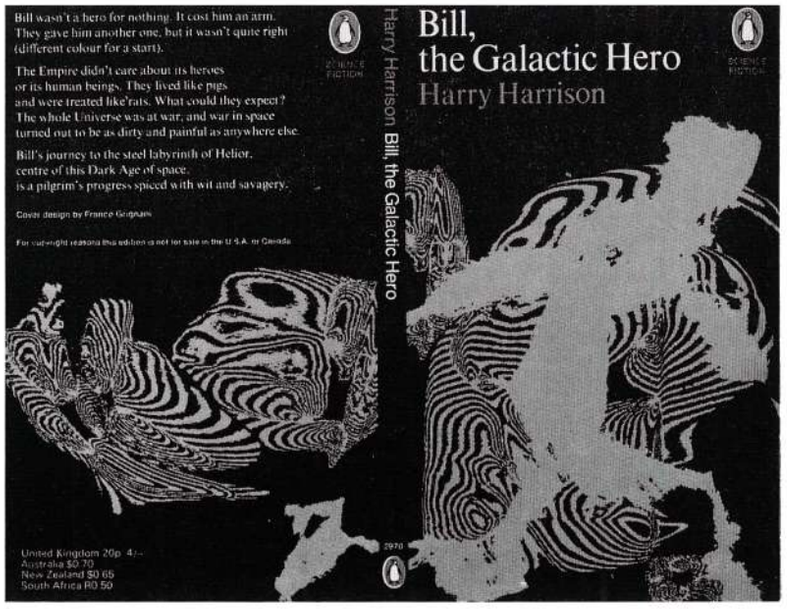
Bill wasn't a hero for nothing. It cost him an arm. They gave him another one, but it wasn't quite right (different colour for a start).
The Empire didn't care about its heroes or its human beings. They lived like pigs and were treated like rats. What could they expect? The whole Universe was at war, and war in space turned out to be as dirty and painful as anywhere else.
Bill's journey to the steel labyrinth of Helior, centre of this Dark Age of space, is a pilgrim's progress spiced with wit and savagery.
Cover design by France Grignani
For copyright reasons this edition is not for sale in the U.S.A. or Canada
United Kingdom 20p 4/–
Australia $0.70
New Zealand $0.65
South Africa R0.50
Bill, the Galactic Hero
Harry Harrison
Harry Harrison Bill, the Galactic Hero
2970

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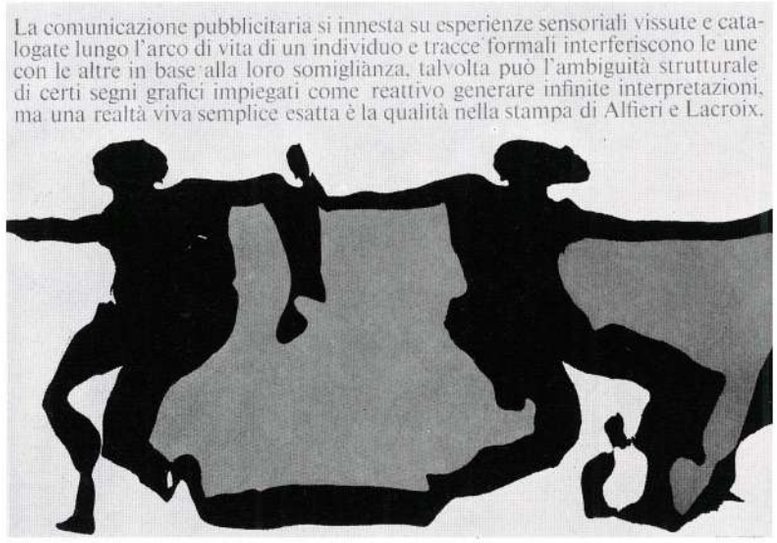
La comunicazione pubblicitaria si innesta su esperienze sensoriali vissute e catalogate lungo l'arco di vita di un individuo e tracce formali interferiscono le une con le altre in base alla loro somiglianza, talvolta può l'ambiguità strutturale di certi segni grafici impiegati come reattivo generare infinite interpretazioni, ma una realtà viva semplice esatta è la qualità nella stampa di Alfieri e Lacroix.

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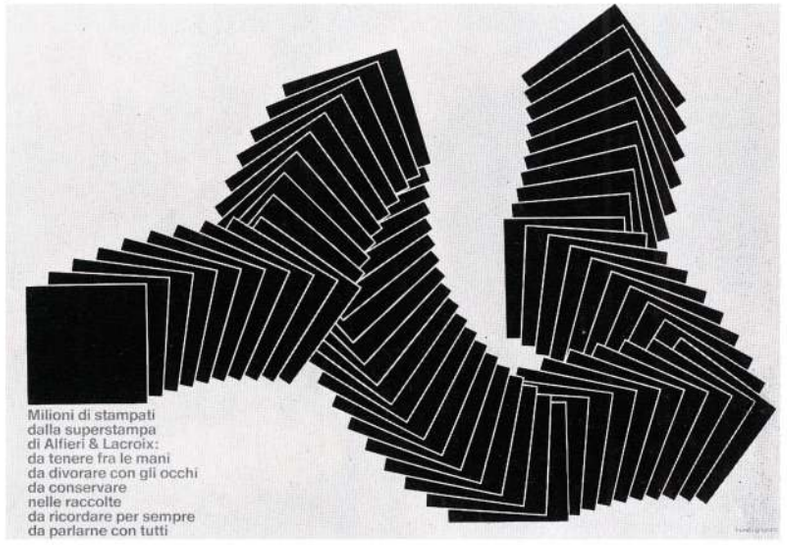

Franco Grignani

10

1–3, 6, 7 Buchumschläge
4 Zeitschriftenumschlag
5, 8, 9 Anzeigen für eine Druckerei
10 Plakat für eine Gemäldeausstellung des Künstlers

1–3, 6, 7 Book jackets
4 Cover of a magazine
5, 8, 9 Ads for a printing-shop
10 Poster for a printing-shop

1–3, 6, 7 Jaquettes de livres
4 Couverture d'un magazine
5, 8, 9 Annonces d'imprimerie
10 Affiche pour une exposition des toiles de l'artiste

Franco Crignani

1, 4 Stoffmusterentwürfe
2, 3 Anzeigen

1, 4 Textile designs
2, 3 Ads

1, 4 Dessins d'impressions sur tissus
2, 3 Annonces

These two characteristics prevail no matter whether he uses photographic elements, has recourse to purely graphic constructions or applies the technique of «lettering.» Grignani invariably succeeds in creating a symbol which is a valid sign of our times, and many of the designs reproduced here evidence his predilection for maximum black-and-white contrasts. The result, at which Grignani arrives with the aid of carefully planned and executed pictorial modifications (through torsion, contortion, distortion) is equally characteristic of the artist considering has ability for using geometrical as well as figural (photographic) components and fusing them into meaningful structures. Next to these activities directed towards very definite, practical ends, Grignani has always devoted himself to special problems of visual research. Here is his own comment: «Today, man no longer has a frontal

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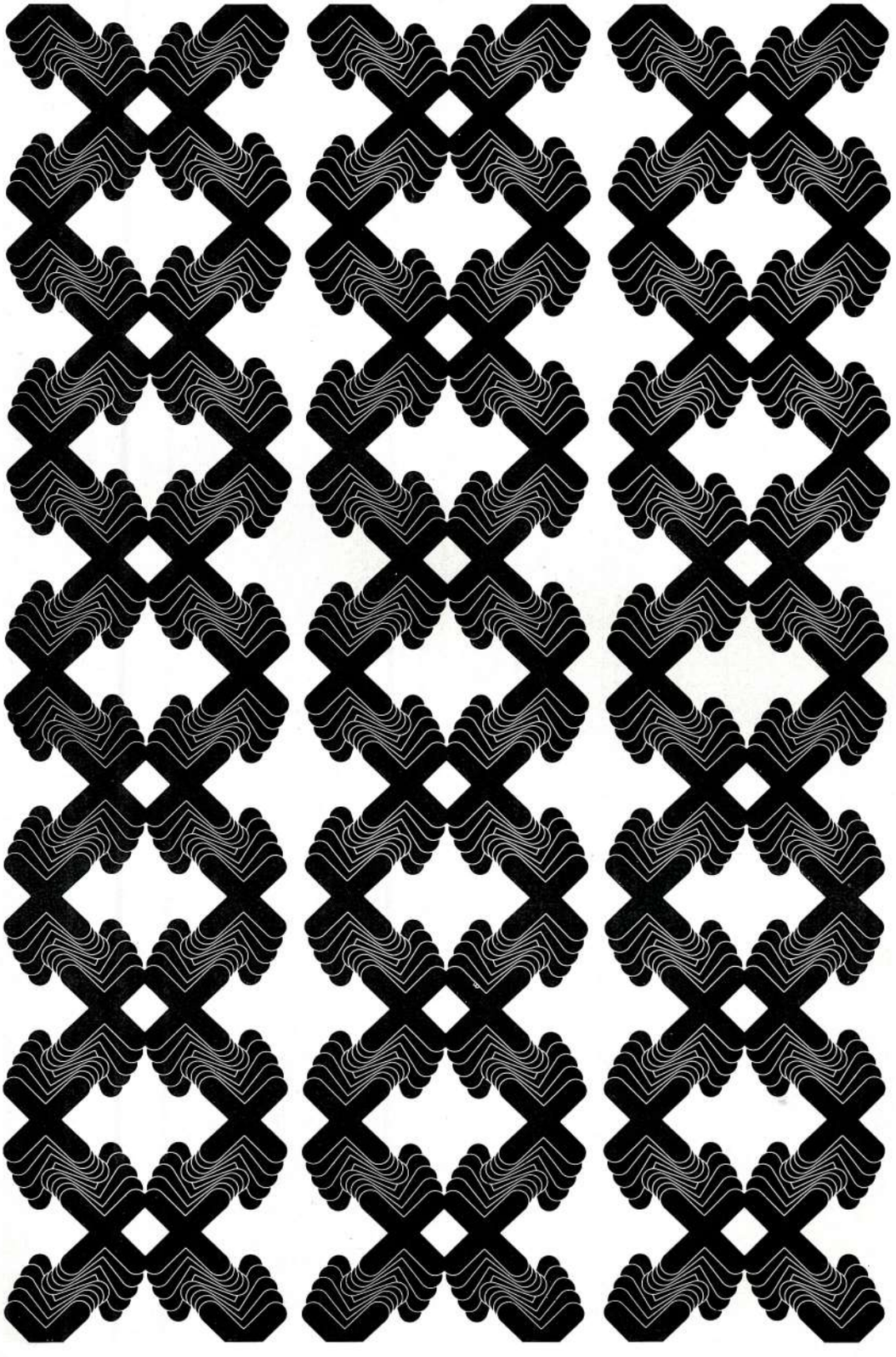

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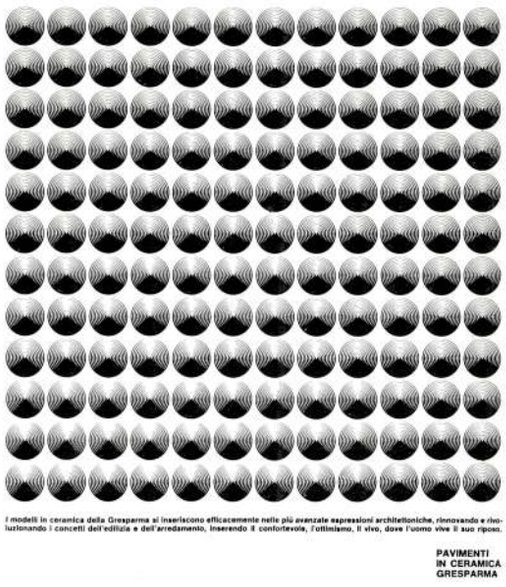
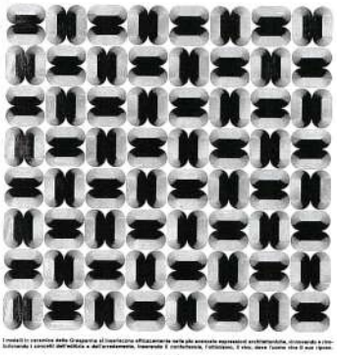

I modelli in ceramica della Gresparma si inseriscono efficacemente nelle più avanzate espressioni architettoniche, rinnovando e rivoluzionando i concetti dell'edilizia e dell'arredamento, inserendo il confortevole, l'ottimismo, il vivo, dove l'uomo vive il suo riposo.
PAVIMENTI
IN CERAMICA
GRESPARMA



PAVIMENTI
IN CERAMICA
GRESPANIA

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view of his world. He rather sees it from the side (after the rule ‹right face›). This unfavourable situation is further aggravated by a number of additional factors such as the nervous tension of those driving motor vehicles at high speeds, the increasing intensity of traffic, the narrowing side-walks in the cities, the many restrictions imposed on pedestrians etc. . .» All of those factors combine, on the subconscious level, to produce a growing distortion of the perspective, and the spatial effect of the scenery tends to be condensed by the deluge of simultaneous visual stimuli. The results of his research are reflected in Grignani's pictures, exhibition posters and industrial designs. In this way, the limits between free and applied art tend to be obliterated. The samples reproduced here prove that Grignani's artistic expression rises to unprecedented heights.

Depuis des années, Franco Grignani se livre à d'étonnantes expériences dans le domaine du graphisme comme dans celui du design et de la peinture. Pour lui, la solution donnée à un problème scientifique de nature optique constitue non un aboutissement, mais le point de départ de fantastiques constructions; les variations sensibles auxquelles il procède permettent de dresser une manière de bilan des constantes de son art — en particulier, la précision du trait et la clarté de l'interprétation. Ces qualités se retrouvent aussi bien dans l'emploi qu'il fait d'éléments photographiques que dans les structures dessinées ou dans son recours à la technique du «Lettering». Les symboles créés par l'artiste constituent des signes valables pour notre époque; on notera au passage son évidente prédilection pour les contrastes de noir et blanc les plus vigoureux. Les résultats auxquels Grignani parvient grâce à des modifications soigneusement conçues et réalisées (rotation, torsion, déformation) portent aussi bien la marque de l'artiste que son intelligente élaboration de formes nouvelles, nées d'une fusion d'éléments géométriques et figuratifs (photographiques). Outre ces ouvrages dont le rôle fonctionnel est évident, la recherche de Grignani se consacre aux problèmes de la vision. Il s'en explique lui-même: «Aujourd'hui, l'homme ne contemple plus les choses de face, mais les regarde de côté (selon la formule «Tête . . . droite!»). A ce malencontreux état de choses contribuent bon nombre de facteurs, comme par exemple la tension psychique de celui qui conduit une voiture à vive allure, l'intensité de la circulation, le rétrécissement progressif des trottoirs dans les villes, les obstacles auxquels se heurtent les piétons, etc. . .»

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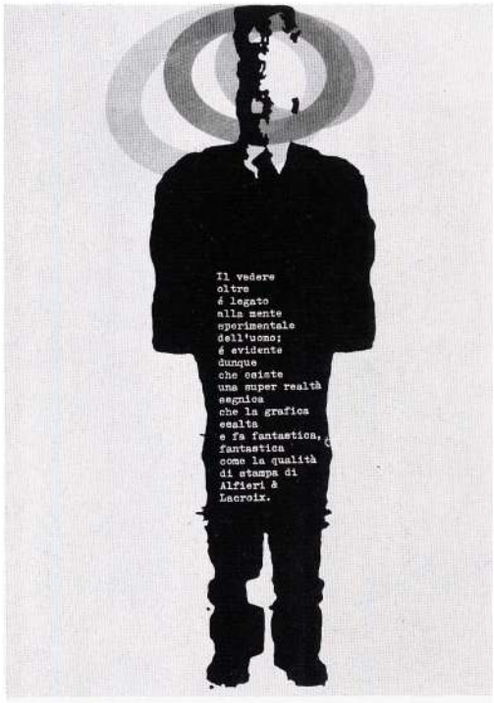

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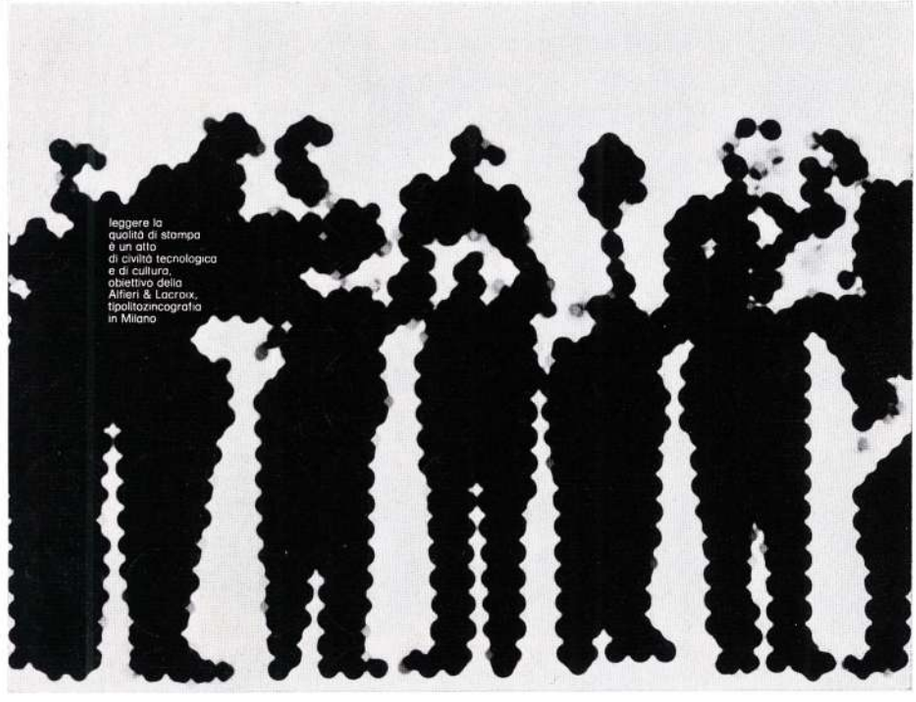

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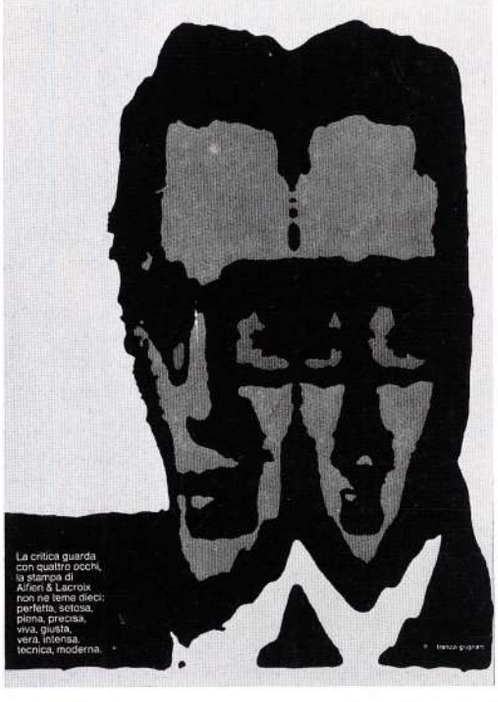


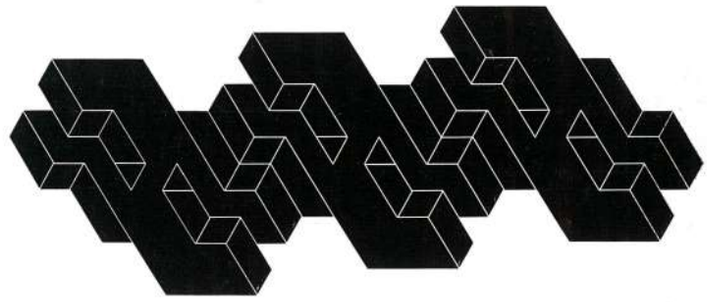
1–3, 6, 7, 9, 10 Anzeigen für eine Druckerei
4 Neujahrsglückwunsch von Jeanne, Daniela, Manuela und Franco Grignani
5 Neujahrsglückwunsch einer Druckerei
8 Anzeige für eine neue Schrifttype

1–3, 6, 7, 9, 10 Ads for a printing-shop
4 Season's greetings from Jeanne, Daniela, Manuela and Franco Grignani
5 Season's greetings of a printing-shop
8 Ad for a new type face

1–3, 6, 7, 9, 10 Annonces d'une imprimerie
4 Vœux de Jeanne, Daniela, Manuela et Franco Grignani
5 Vœux d'une imprimerie
8 Annonce pour un nouveau caractère d'imprimerie

Franco Grignani

Tous ces phénomènes contribuent à une déformation croissante de la perspective: le flux des excitations optiques transforme l'aspect spatial d'un paysage et le noie sous l'abondance des impressions.
Les résultats de cette recherche s'expriment dans les tableaux de Grignani, dans ses affiches d'exposition, ainsi que dans son œuvre de designer. Les limites entre «beaux-arts» et arts appliqués se font de plus en plus flottantes. Et les exemples que nous présentons prouvent bien que Grignani a atteint un niveau esthétique d'une originalité sans pareille.



auguri da jeanne daniela manuela e franco grignani

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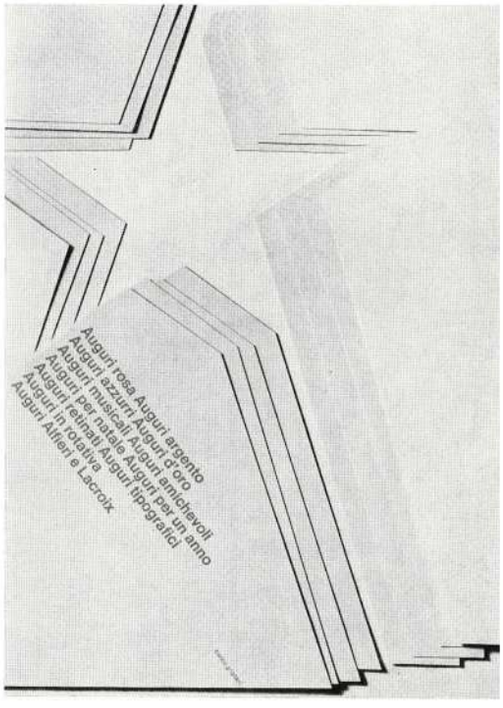
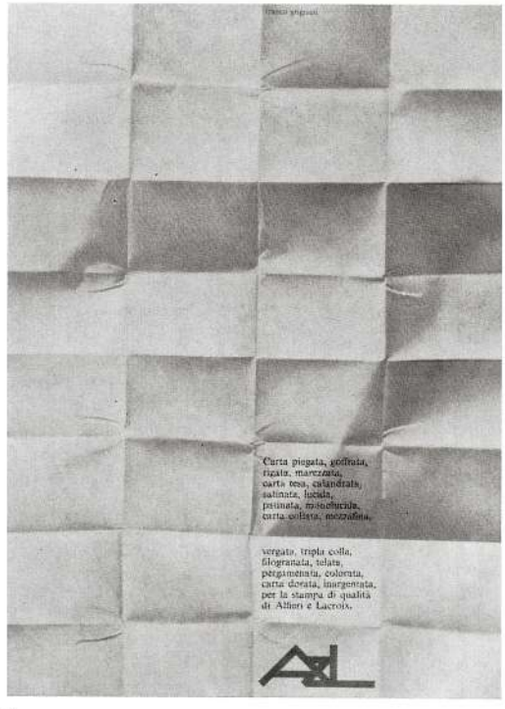

Auguri rosa Auguri argento
Auguri azzurri Auguri d'oro
Auguri musicali Auguri amichevoli
Auguri per natale Auguri per un anno
Auguri festivi Auguri tipografici
Auguri in rotativa
Auguri Alfieri e Lacroix

6


Carta piegata, goffrata, rigata, marezzata, carta tesa, calandrata, satinata, lucida, pulmata, monolucida, carta-cellata, mezzaffetta.
vergata, tripla colla, filogranata, telata, pergamenata, colorata, carta decata, inargentata, per la stampa di qualità di Alfieri e Lacroix.

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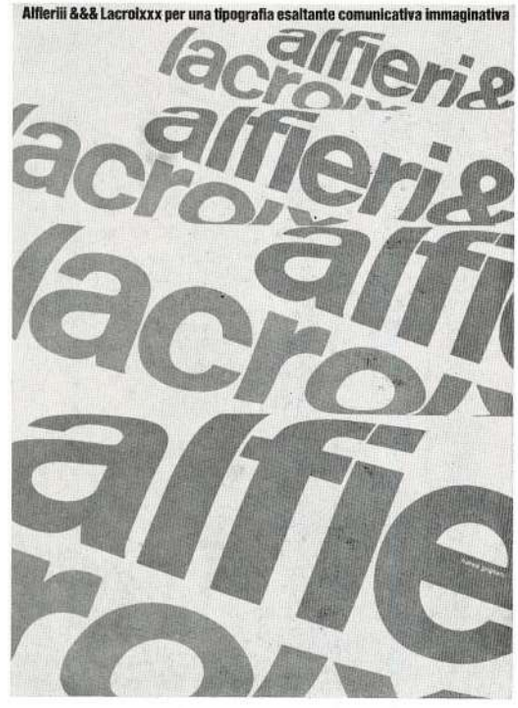

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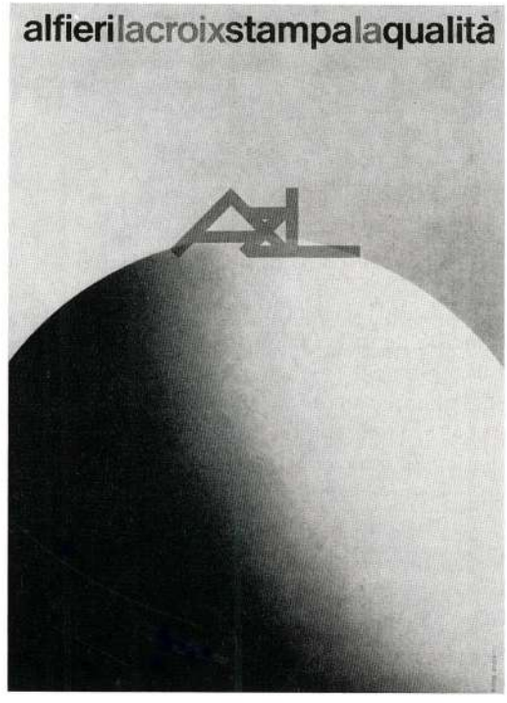

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vacanze nell'aria, nel sole, nella luce
per ricaricarsi di nuove idee per la grande pubblicità,
la grande pubblicità stampata
dalle rotative di Alfieri & Lacroix